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THE DAGUERREIAN JOURNAL.

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RESEARCHES
ON THE THEORY OF THE PRINCIPAL PHENOMENA OF PHOTOGRAPHY IN THE DAGUERREOTYPE PROCESS.

BY A. CLAQUET.

[Concluded.]

In the course of my experiments I have noticed a curious fact, which became very puzzling to me until I was able to assign a cause for it. I shall mention it here because it may lead to some further discoveries. I had observed that sometimes the spaces under the round holes which had not been affected by light, during the operation of the photographometer, in a sufficient degree to determine the deposit of mercury, were, as it was to be expected, quite black; while the spaces surrounding them were in an unaccountable manner slightly affected by mercury. At first I could not explain the phenomenon except in supposing that the whole plate had previously been by accident slightly affected by light, and that the exposure through the hole to another sort of light, had destroyed the former effect. I was naturally led to that explanation, having observed before that one kind of light destroys the effect of another; as, for example, that the effect of light from the north is destroyed by the light from the south, when certain vapours existing in the least part of the atmosphere impart a yellow tint to the light of the sun.

But after repeated experiments, taking great care to protect the plate from the least exposure to light, and recollecting some experiments of Moser, I have found that the affinity for mercury had been imparted to the surface of the Daguerreotype plate by the contact of the metallic plate having the round holes, while the spaces under the holes had received no similar action. But it must be observed, that this phenomenon does not take place every time. Some days it is very frequent, and at some others it does not manifest itself at all.*

In considering that the plate furnished with round holes is of copper, and that the Daguerreotype plate is of silver plated on copper, it is possible that the deposit of mercury is due to an electric or galvanic action determined by the contact of the two metals; and perhaps the circumstance that the action does not take place every time, would lead to suppose that it is developed by some peculiar electric state of the ambient atmosphere, and to a degree of dampness in the air, which would increase the electric current. May we not hope that by understanding the condition in which the action is produced, and by availing ourselves of that property, it would be possible

* In my "Researches on Light," these phenomena are explained under the title of Thermography. My experiments distinctly prove them to be due to heat radiations.—R. H.
to increase on the Daguerreotype plate the action of light? for it is not improbable that the affinity for mercury imparted to the plate is also due to some electrical influence of light. How could we explain otherwise that affinity for mercury given by some rays and withdrawn by some others, long before light has acted as a chemical agent?*

Photography is certainly one of the most important discoveries of our age. In relation to physics and chemistry it has already been the means of elucidating many points which had not been investigated, or which were imperfectly known before. We may certainly expect that its study will be considerably useful to the progress of these sciences. But it is in reference to optics that it opens a large field of research and discoveries. Had Newton been acquainted with the properties of which light is developed in the phenomena of photography, there is no doubt that he would have left a more complete theory of light, and of the various rays which compose it.

Since the discovery of photography, opticians have turned their attention to the construction of new combinations of lenses, in order to increase their illuminating power without augmenting their aberration of sphericity. It is right I should state here that the optician who first produced the best lenses for photography was M. Voightlander, of Vienna, and they still are the most perfect that a photographer can use, particularly for portraits. In this country, an optician of great merit has constructed lenses on similar principles, and at all events has succeeded to produce some which work as quickly, and give an image as perfect in every respect. This optician is Mr. A. Rosse, well known as a learned, clever and conscientious practitioner, and who seems, besides, well versed in the theory of his art.

In Paris, M. Lerebours is renowned for the one which had advantage at longer focus, which are better adapted to the ground glass for taking views than any I have tried. Daguerreotype plate, this reason Daguerre himself recommends surprising features accompanied the use of achromatic lenses, in which the photographic screen were furnished with achromatizing in photograpy, and constructed so that the plate could, although I could be placed exactly at the same distance from the ground glass, upon which the image was to be seen, still had appeared the best defined. But with a well defined Daguerre screen, it was very difficult to get the true photographic image, so that the object was not seen on the ground glass, and the distance indicated only now and then, and as if by accident. I found some lenses in which the focus was shorter, and which the two foils were not in the respective position of the two frames, holding the ground glass and the other containing the plate, which, by warping or some other causes, might have been shifted at different distances from the object glass. Not being able to assign another reason for the error, I constructed a camera obscura in which the ground glass and the plate were exactly placed in the same frame, and so doing I was in hope to avoid the latter error or deviation; but to my surprise found more correct I was in my adjustment, less I could obtain a well defined Daguerreotype picture. This proved to me that I had to seek for another cause of the difficulty, and before going any further I decided to try if the visual focus was, or not, in exactly coinciding with the photogenic focus. For the experiment, I placed at a distance from the camera obscura several screens on different plans. These screens being covered with black lines I could see them very distinctly on the ground glass. To the focus upon one of the screens. To my surprise and delight, I invariably found

* Electricity produces these results on metal plates, but the effect is due to the development of heat by the electric discharge. See Phil. Mag., vol. 23, p. 225.—R. H.
Lorebourne is renowned for being able to focus, which are better adapted for him than any I have tried. It is a question of Photographic History that the rays operated upon the plate by a refrangible, had a shorter path in the plate, producing white light, and that daguerre himself used the most refrangible lenses, in which he supposed to coincide with the photographic focus; but all the cameras I used with achromatic lenses were supposed to coincide with the photographic focus; at first consideration it should have been shorter, as the rays operating in photography are the most refrangible, although I could not at first understand the cause of that anomaly; it was sufficient to me to know that in order to have a well defined Daguerreotype picture, I had only to set the focus on the ground glass for an object nearer the camera, at the distance indicated by the various screens. In continuing my experiment, I found some lenses in which the photographic focus was shorter, and some others in which the two foci were coinciding.*

I communicated a paper on this subject to the Royal Society, and to the Académie des Sciences, in May, 1844; and from that time photographers have been able to find the true photographic focus of their camera, and opticians, who at first denied the fact, have last have studied and considered the question, trying to construct lenses in which the two foci could agree.

Mr. Lorebourne, of Paris, was the first who, on my suggestion, examined the subject, and he soon published a paper to the Académie des Sciences, in which he explained the cause of the difference. He stated that by altering the proportions between the angles inscribed in the curves either of the crown or flint glass, he could render at will the photographic focus longer or shorter than the visual focus, and by the same means

* Mr. Tomson, of Davenport, was the first to call attention to the fact, that the luminous and chemical focus of ordinary lenses did not correspond. Phil. Mag., vol. 15, page 351. Mr. Chladni was certainly the first to observe the fact with achromatic lenses.—R. H.

There is no question that M. Lorebourne was right, as far as the result referred to the chromatic correction, but if, according to the density of the two glasses, certain curvatures are required to correct the spherical aberration, these curvatures cannot be altered with impunity, only for the purpose of changing the direction of the most refrangible rays. For this reason I have always preferred lenses in which the spherical aberration is the most perfectly corrected, without caring if the photographic rays are, or not, coinciding with the visual rays, having the means of ascertaining how I could obtain on my Daguerreotype plate the best defined image, in fact, from my own observations that the red, orange and yellow rays are antagonistic to the photographic rays, that the last rays have a greater power when the former are proportionately less abundant; I am of opinion that when the photographic rays are only condensed on the plate, and that the others are disposed on the spaces more or less distant from the photographic points, the action is more rapid; rapidity being the principal object in photography, I prefer lenses in which the two foci are separated, although the operation is a little more difficult, and requires considerable care.

The question of the photographic focus is involved in another kind of mystery, which requires some attention. I have found that with the same lenses there exists a constant variation in the distance between the two foci; they are sometimes more or less separated: in some lights they are very distant, and in some others they are very near and even coincide. For this reason I constantly try their position before I operate. I have not yet been able to discover the cause of that singular phenomenon, but I can state positively that it exists. At first I thought that variations in the density of the atmosphere might produce the alteration in the distance between the two foci, or that, when the yellow rays were more or less abundant, the usual rays were refracted on different
points of the axis of the foci, according to the mean refraction of the rays, composing white lights at the moment. But a new experiment proved to me that these could not be the real causes of the variation. I generally employ two object glasses, one of shorter focus for smaller pictures, and the other of larger for larger images. In both the photogenic focus is larger than the visual focus, but when they are much separated in one they are less in the other. Sometimes when they coincide in one they are very far apart in the other, and sometimes they both coincide. This I have tried every day during the last twelve months, and I have always found the same variations. This density of the atmosphere or the color of light, seems to have nothing to do with the phenomenon, otherwise the same cause would produce the same effect in both lenses. I must observe that my daily experiments on my two object glasses were made at the same moment, and at the same distance for each, otherwise any alteration in the focal distance would disperse more or less the photogenic rays, which is the case as I have ascertained it. The lengthening or shortening the focus according to the distance of the object to be represented has for effect to modify the achromatism of the lenses.

An optician, according to M. Lerebour's calculations, can, at will, in the combination of the two glasses composing an achromatic lens, adapt such curvatures or angles in both, by which the visual focus will coincide with the photogenic focus; but he can obtain this result only for one length of focus. The moment the distance is altered the two foci separate, because the visual and photogenic rays must be refracted at different angles in coming out of the lens, in order to meet at the focus given for one distance of the object. If the distance is altered the focus becomes longer or shorter, and as the angle at which different rays are refracted remains nearly the same, they cannot meet at the new focus, and they form two images. If the visual and photogenic rays were refracted parallel to each different focus. The other in coming out of the lens, they would coincide with the always coincide for every focus. But this is in inclination it will, is not the case; it seems therefore impossible to form the photogenic focus at that lenses may be constructed in which distant from the center two foci will agree for all the various distances, until we have discovered two kinds in the other direction of glasses in which the densities of the frame is furnished with the same ratio as their dispersive power, having the zero in the other.

There is no question so important in photography as that which refers to finding a way by applying against it a true photogenic focus of every lens for a scale of division similar distances. I have described the plan operator can find what have adopted for that purpose. By means of disks of that very simple instrument, every photographer can always obtain well defined from the camera the pictures with any object glasses. But the method set the focus, as it is another method of ascertaining the differences, he has only to notice the difference between the two foci, which has been object glass by means of a line, ascribed by Mr. G. Knight, of Foubon, and to push it in or Lane, London. As that gentleman corresponding with the was kind enough to communicate to me the deviations of the very ingenious and simple apparatus which he has at once the exact differences for that purpose, measurements existing between the visual and photogenic focus, and place the Daguerreotype plate at the point where the photogenic focus exists, I am very glad that he has to the singular fact I have trusted me with the charge of bringing in the invention before the British Association. For the scientific investigation of the question, Mr. Knight's apparatus will be most invaluable, as it will afford to the optic the means of studying the phenomena with mathematical accuracy.

Before concluding, I will point out that the invention of all personsuni

Mr. Knight's apparatus consists in a frame having two grooves, one vertical, in which he places the ground glass, and the other forming an angle with the first. These planes of the two grooves intersect each other in the middle; after having set the focus upon the ground glass, this last is removed and the plate is placed in the inclined groove. Now, if a newspaper, or any other large sheet printed, is put before the camera, the image will be represented on the inclined plate, and it is obvious that in its inclination.
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If the visual and photographic rays are refracted parallel to each other, they will meet at the various points of the plate with a different focus. The centre of the plate will coincide with the visual focus, and by the photogetic focus at a point more or less distant from the centre, if the photogetic focus is shorter than the visual focus, and have discovered two kinds in which the densities will be different. When the image is represented on the Daguerreotype, by applying against it another moveable scale of division similar to the other, the operator can find what is the division above that purpose. By means of this instrument, every photographer always obtains well defined object glasses. But the scale of division, as usual, on the ground glass, he has only to move the tube of the two foci, which has been already described, by Mr. G. Knight, of Fostoria, and push it in or out of a space corresponding with the division of the scale indicating the deviation of the true photogetic focus. The tube of the object glass was marked with the same scale of division.

Before concluding, I shall call the attention of all persons conversant with optics, to the singular fact I have observed respecting the constant variation of the foci. I have not been able yet to find its cause, and leave its investigation to more competent persons.

A. C.

Since the statement I made to the Association at Birmingham, I have heard some critical remarks, which induce me to add a few observations. When I announced that in achromatic lenses, the visual and photogetic foci did not agree, the fact was denied not only by practitioners, but by several opticians. These last, at all events, did not seem to have been aware of it before my communication, otherwise they would not have failed to mention it in selling their apparatus, and to recommend some plan in order to correct the error. Although I published this fact in 1844, in indicating a very simple means to find the true photogetic focus, and thereby to prove the accuracy of the discovery, still object glasses were for a long time sold without any mention of the position of the photogetic focus. It has been only very lately that opticians have taken the trouble to ascertain the difference, and M. Voigtlander has introduced on the sliding tube of the object glass some divisions, showing for all, how much the tube must be pushed in or out to meet the photogetic focus for every distance of object, after having found the visual focus on the ground glass. But I must remark that by some unexplained causes, there is a constant variation between the two foci. I know this fact has already been received with incredulity. I know that it is denied by persons who have not even taken the trouble of trying a single experiment.

There are photographers who content themselves by saying, that as they always obtain well defined images without attending to any alteration in their usual mode of finding the focus, the variation I mention cannot exist. My only answer is—what do these photographers consider well defined images? are they really so? I grant, that without attending to the variation between the two foci, they may sometimes obtain images tolerably well defined, but certainly it is only when, by the law I have alluded to, and some other causes, the difference of the foci is at its minimum. Before I had discovered the anomaly, I was not without producing pictures of quite an exceptionable character, but certainly I was more subject than I am to failures, the cause of which I could not account for.

I must remark, that the principal difficulty of obtaining well defined pictures is due to the dispersion of the chemical rays which are spread by glass prisms on a more or less elongated space, so that a spectrum formed by such glass prisms may be shorter or longer according to the dispersive
power of the glass composing the prisms. It happens, therefore, that in some object glasses that dispersion may be less than in some others, and in such lenses the variation of the two foci will be less observable. It appears, besides, that with the same glass the dispersion is greater or smaller according to the quality of light or other atmospheric influences, and also according to the angle of incidence. Sometimes the various screens intended to try the focus appear all well defined, although the screens are placed at different distances from the camera, in a range of twelve or fifteen inches. In this case it is not so important to find the very best focus, and the image may be well defined, whether the object is placed at twelve or fifteen inches nearer or further from the camera. But in some other circumstances, in setting the focus on one screen, the next, which is three inches distant, is confused, and the following still more; in those cases the dispersion is at its maximum, and it is then that it is of the greatest importance to attend to trying the focus before operating.

A C.

SMOKE CONSUMERS.

It is gratifying to know that human ingenuity has at last devised a protection for railroad travellers against the smoke and coal-cinders which render that mode of conveyance usually not only uncomfortable but dangerous. Multitudes of persons have had their eyes seriously injured by the cinders which are drawn into the cars by the eddying currents of air produced by the rapid motion of the railway trains; and a general discomfort is often experienced, particularly in warm weather, from the necessity of closing the windows to avoid the annoyance. A patent smoke-consuming apparatus has been invented, and upon trial has proved to be perfectly efficacious. It consists of what may be called an endless chain of bars; and this chain of bars forms the bottom of the furnace, on which the live coal blazes. The chain moves very slowly forward—not more than at the rate of an inch in the minute—from the front of the back of the furnace, carrying the ashes along with it. At the back or bridge of the furnace, the chain of bars moves round and back again. Thus it goes on end, by day and night. The apparatus—A small picture is fixed on a carriage, which is run underneath to possess more place on a species of railroad; and 43. Scene in New Jersey—a whole—that is, the whole bottom of fifty in coloring—far before the furnace, can be dragged in or out at pleasure generally.

The chain of bars is moved by comparative ease. A very small engine from the steam engine. The coal is laid on a hopper at the mouth of the 46. Cottage in Buzzard's Cove, and is carried forward by the evidently a true sketch of the depth of coal that enters being weighed and decided by an iron door, which is depressed. 47. Scene in New Jersey—a raised like a sluice. The principle of smelting, (M.D.'s. picture), consists in the slow and easy admission of the coal. Instead of being—more uniformly heaved in with a shovel, so as to produce any other artistic effect. The continual gusts of smoke, it is admitted, 48. The Spy,—by Mrs. T. it were, by hair-breath. The ignition-hump, and no doubt portentous, therefore, little at a time; and what shall we say of Sylvan Lake, it is raised, having to go over the whole bucolic?—A sketch of the fire beyond, is necessarily consumed. 49. The Waterfall,—by Messrs. Chambers, of Edinburgh, to a very beautiful pair of horse power engine, which they employ, one of the seven, to drive their extensive printing machinery, by Mr. K. If he burned no smoke, they say, is ever seen to be so large, and paint from their chimneys, and, on a calculation, in 50. A Bay of the Skagway, as right as could be made, the saving seen to be about one-twentieth of the fuel, or turn to every twenty consumed without a patent. They have concluded that if a horse power engine is any criterion, and it is green; however, the shape, amount, and artistically 51. Visit to the Bluff. All we can say is that it is green; however, the shape, amount, and artistically 52. Landscape,—by Mr. S. 53. The Waterfall,—by Messrs. Chambers, of Edinburgh, to a very beautiful pair of horse power engine, which they employ, one of the seven, to drive their extensive printing machinery, by Mr. K. If he burned no smoke, they say, is ever seen to be so large, and paint from their chimneys, and, on a calculation, in 50. A Bay of the Skagway, as right as could be made, the saving seen to be about one-twentieth of the fuel, or turn to every twenty consumed without a patent. They have concluded that if a horse power engine is any criterion, and it is green; however, the shape, amount, and artistically 54. A Bay of the Skagway, as right as could be made, the saving seen to be about one-twentieth of the fuel, or turn to every twenty consumed without a patent. They have concluded that if a horse power engine is any criterion, and it is green; however, the shape, amount, and artistically 54. A Bay of the Skagway, as right as could be made, the saving seen to be about one-twentieth of the fuel, or turn to every twenty consumed without a patent. They have concluded that if a horse power engine is any criterion, and it is green; however, the shape, amount, and artistically 55. View on the Rhine. All we can say is that it is green; however, the shape, amount, and artistically 56. Scene in Broomfield D, W. C. Boutelle,—The
VISIT TO THE ART-UNION.

[Continued]

41. Twilight,—by F. E. Church.—A

42. Old Mill on the Kauterskill,—by Ken
ttelle.—A small picture, and rather too

43. Scene in New Jersey,—Sketch, and

44. Head of St. Peter,—by DuBourg,
tage, of bars moves round the

45. Cottage in Barbison,—by Hicks.
tbones every facility is

46. Scene in New Hampshire,—by

47. Sylvan Lake, Greenwood,—by

48. The Spy,—by Glass.—Poor for Mr.

49. The Waterfall,—by S. F. Kensett.

50. Landscape,—by Oddie.—A very good

51. Scene in Broome County, N. Y.—

52. Landscapes, of Edinburgh, to a very

53. View on the Rhine,—by Creutznnach.

54. A Bay of the Sea,—by Brent.

55. Waterfall,—by S. F. Kensett.

56. Landscape Composition.—A very

57. Autumnal Scenery,—by Gignoux.

58. Sunset,—by Church.—Another

59. At the Ferry,—Another lady on horse-

60. William's Bridge.—Summer,—by

61. Landscape,—by Oddie. Sketch.

62. Scene in Broome County, N. Y.—

63. Landscape.—by Oddie. Sketch.

64. Regrets.—Mr. Glass should regret
ever having painted this picture. The

65. Falls of the Kauterskill,—by Weir.

66. Scene in Broome County, N. Y.—

67. View on the Rhine,—by Creutznnach.

68. Sunset,—by Church.—Another

69. At the Ferry,—Another lady on horse-

70. William's Bridge.—Summer,—by

71. Landscape.—by Oddie. Sketch.

72. Scene in Broome County, N. Y.—

73. Landscape Composition.—A very

74. Autumnal Scenery,—by Gignoux.

We cannot commend Mr. B. for painting

so carelessly, and if he were to preserve all

the beauty of this picture, but paint more

carefully, he would take high grounds as a
delineator of nature and colors.

One would not think that the person who painted his

"General Training" of some years ago, would consent to produce the picture he has

in latter years.

We must again blame the Art-

Union for purchasing sketches, or ordering

such a number of paintings of one artist, that

he is obliged to make sketches to supply

the orders.

The action of the lady is good, and the beholder has no

difficulty in discovering the subject intended

to be illustrated.

The head in water color,—by DuBourg.

A very fine picture,—by Kensett. A sketch, but

good.

The least we can say of it, is that it is bad.

Mr. Weir, to our mind, paints nature as

she is, never over-doing; by, if anything,

softening and subduing all into a beautiful

harmony.

We will be glad to come to some picture by Mr. G. that is not a sketch. Mr. G. puts more of the ideal into his pictures than any artist in America.
68. View in L’Arrica,—by Cropsey.—A bad sketch.
69. Marriage of Washington,—by J. B. Stearns.—There is no artist who strives more to excel than Mr. S. Every part is painted with the greatest accuracy, and much pains taken with all the properties. This picture evinces particular in the selection of costume, draperies, &c.; and if Mr. Stearns would infuse more poetry, more unit—something that would make his figures all seem interested in the subject in which they are actors, his pictures would be grand. His love of truthful delineation draws the mind too often from the sentiment of the picture, and therefore his figures sometimes seem isolated from each other, without a connection whatever. We hope Mr. S. will take our remarks kindly, for really we consider him one of the very best artists in our country.

70. Girls at a Fountain,—by Mrs. Dassel.—A well painted picture. We regret she did not leave the lady leaning on the shoulder of the other out of the picture, or have placed her more in the back ground. It will look as if they had taken the position to be painted.

71. The Ravine,—by Kensett.—One of the best Mr. K. has in the rooms. We would like to own such a picture.
72. A well painted Natural Fruit piece,—by Grube. Our mouth waters.
73. Kauterskill Falls,—G. W. Casilear. This we regard as a good picture, and were it hung lower, would command attention.
74. Tom Thumb, defending his sweetheart from a toad, mice, snails, and other things, as the catalogue declares. These articles enumerated are certainly all in the picture, but Mr. Thumb does not appear to be making much of an effort to protect his mistrees. There is no action whatever in the figures. The picture, however, as a whole, is well painted. It is by G. H. Brueskner.
75. Dogberry and Verges,—Mr. May never before told a story so badly as he has done in this picture. We defy any one, even imagine what is intended to be represented. The picture is artistically irrelevant of our nature, (with the province of the pictorial talent,) on the contrary, his composition is bad.

76. Cinderella,—by Rutherford. We painted, although in imitation of old masters, which we think are affected and taste. The story, like No. 75, is not well told.

77. The Knight of Sayn and the Gnome,—by Leutze.—We have seen many of L’s. pictures, but for truth in color and black and white portraying the composition, including the perfect beauty,—this picture stands as a masterpiece of all. If she had never heard the story, he could invent one from the picture, that could not differ from the original. This is decidedly the most spirited, most pleasing, and best painting in the exhibition.

78. Little Falls, N. J., by W. R. Miller.—Mr. M. paints well, but everything loses by his attempting too hard. He has none of that fault in his water-color pieces. There he is, all sublimity of the project, and harmony. He should confine himself to that branch, where there is no danger of his arising to excellence. He will be looked forward to.

80. Road to the River,—C. P. Cranbrook. Mr. Cran is one of the few artists who have returned to this country from study (A. Ink.,)—by C. Nah. The sea is making a deserted vessel that has been beached, the rocks, while the crew is left on a rope connected with the ship.

81. The Path across Lots,—by Stearman. You are out of your element, Mr. S.—Very fair, but, by no means one of your best pictures.

82. Scotch Piper,—A Chapelle. The picture, representing a piper playing was drawn several years on the Mexican war, where the landlord of the house is dancing to the tune, a beautifully painted. The figures are drawn to life; but the whole scene, with a mind of taste, is painfully vulgar. So
picture, 'We defy any one, whatever is intended to be represented in the picture is artistically beautiful, no matter what is the story, is good or bad. The story, like No. 75, is not worth telling. 'We have seen many of them, but for truth in color, the delineating of the ideal, this picture stands head and best painting in the Union.'

92. Country Sketch.—Mr. Stearns paints more exalted subjects better than the kind he represents in this picture; but, nevertheless, there is much truth and sweetness in the composition, which carries one back to the scenes of real unaffected happiness enjoyed under similar circumstances.

93. Boy and Dogs,—by Chappel.—A free sketch, painted picture, mellow, and harmonious. The eye rests upon it with pleasure.

94. Flower Girl of Hamburge.—This picture, by F. Heinrich, is hung too high to be seen, and therefore does not look well. It appears to us to be a simple full length portrait of some flower girl, in the, to us, peculiar costume of other lands.

95. The Favorite Escaped.—This is another of the beautiful subjects that Mr. Peele represents, and warms the heart of every beholder with it. It is full of everything good, poetry, and even magic. Who cannot sympathise for those little children? Their little favorite bird has escaped, and as they try by all their simple arts to win it back to them, it seems to the grief of the poor little thing that weeps over the loss of her pet?

96. Another Fruit Piece, that makes our mouth water, by our friend—for we will call him so—Mr. Grube.

Some beautiful frescoes have been discovered by the workmen in pulling down the Stedham Church, Sussex. They occupy the entire north wall of the nave of the church. The subjects are the Virgin Mary with Christ at her side, St. Christopher, painted as usual, of enormous size, and another, supposed to be, the Day of Judgment.
For the Daguerreian Journal.

LIGHT.

BY T. ANTISELL, M.D.

It has been well observed, by an able writer, that it is impossible to trace the path of a sunbeam through our atmosphere without feeling a desire to know its nature, by what power it traverses the immensity of space, and the various modifications it undergoes at the surfaces and in the interior of Terrestrial substances.

To Sir I. Newton is the world indebted for proving the compound nature of a ray of white light emitted from the sun, experiment may be repeated by any observer. If, in a dark room, a beam of light be admitted through a small hole in a shutter, it will form a white round spot at the place on which it falls: if a triangular prism of glass be placed on the inside of the shutter, so that the beam must pass through it, on leaving the glass it has no longer the same direction, nor does it form a round spot, but an oblong painted image of colors, red, orange, yellow, green, blue, indigo, and violet. This is called the spectrum.

\[ A, B, C, \] represents the prism: a the ray of light entering the prism; the bending or refraction place as it passes through, and the shaded parallelogram represents the spectrum with the colors of various breadth.

Newton supposed these rays to be exceedingly minute particles of matter thrown off from the sun in all directions and with immense velocity, which, by touching the optic nerves, produced light: many of the phenomena of light may be explained by this view; but there are some which cannot, and this, in modern times, has led to the adoption preferably of a theory broached by Huyghes, termed the Undulatory theory. To understand this fully, it must be assumed that a subtle ether, very rare and elastic, pervades the whole universe, being present in the heavenly spheres, the atmosphere, and within the pores of the densest body in nature. The sun and other luminous bodies, owing to peculiar vibratory movements within their substance, throw the ether around them into corresponding vibrations, which are thence conveyed along from one particle of ether to another, and excite the sensation of light by vibrating on the retina, just as hearing is caused by impulses of the air beating against the ear.

In the waving of light, the indications much brighter particles of ether or air have a very intense. At the middle range of motion; the office of each particle is to impart to its neighbor the impulsively declines in which it has received, and it imparts the up or edge and not the particle which travels. This is completely lost.

The motion of the grains. Thus, violet is due to the prism the band of most frequently recurring impulses, the colored rays come to the least frequent, and they are further, because each ray of the spectrum is proportion. When a banding or refraction of number of etheral impulses of different freqent, each spectrum of every spectrum of any touch the same point of the retina, and arranged precisely the same time, white light is produced.

The rays of light leaving a body of water increase in length as the angle they enter in the body of

...
which wave follows wave. This is well exemplified in waves of air producing sound; a long wave producing a grave tone, and a short wave, or that in which impulse follows impulse rapidly, produces an acute tone.

The same estimation applies to ethereal waves; and hence, in the prismatic spectrum, the waves causing red light are the longest, and those of violet the shortest.

What is termed the interference of light may be explained in a similar way. It is known that, if two impulses of sound meet together while proceeding in a merely parallel course, the sound becomes increased, but, should they travel and meet in opposite directions, silence is the result. So it is with light, two rays coalescing increase the luminence, while meeting in opposition they reduce darkness. Shadows, then, are as often produced by the interference of light as by the absence of any ray whatever. It is by the convergence and merging of many rays together that the brightness of the image is produced in the camera.

The colors of the spectrum are not of equal brilliancy or breadth. The red, at the west extremity, is rather faint, but it becomes much brighter as it approaches the center. At the middle of the yellow the light is brightest, and thence upward it gradually declines in intensity until it reaches the upper edge of the violet, where it is completely lost.

The union of the glass prism is easily understood: white light is a bundle of colored rays united together. In passing through the prism the bond of union is severed, and the colored rays come out singly and separately, because each ray has a certain amount of bending or refraction proper to it. Thus it is that every spectrum or rainbow has the colors arranged precisely alike: there is never any confusion or misplacement of the rays.

The rays of light leave the prism at the same angle they entered it, and are decomposed in the body of the prism. The ray of light must fall upon the centre of one of the sides and not touch the angle. We have seen a woodcut illustration, where the ray of white light is made to turn a corner of the prism, and then be broken up into colors. This would never occur in nature: the ray must traverse the glass or pass right through it. To obtain a good spectrum, if the operator stand at a table, let him hold the prism so that one of the angles may point to his eye, and the lower angle point about 24 inches in advance of his toes; if a lamp be placed between his body and the prism, he will have a spectrum thrown immediately before him.

Seven colors being observed in the spectrum distinctly, Newton and others were led to believe that there were as many rays of colored light, namely, seven. But Sir D. Brewster, in his experiments upon the absorption of colored rays by plates of glass of different tints, has proved what had been maintained before, that the seven colors of the spectrum are not occasioned by seven, but by three primary rays, viz., the red, the yellow, and the blue. These rays are concentrated in those parts of the spectrum where each primary color respectively appears; but each spreads more or less over the whole spectrum, the mixture of red and yellow giving orange, and of yellow and blue green, and red with blue, and a little yellow, giving violet.

Though a prism is the most convenient instrument for decomposing light, the separation of the colored rays is more or less effected by any substance which refracts or bends the rays of light out of their original course. Drops of chandlery effect this very beautifully, and the little vesicles of vapor in a cloud by effecting it produces the rainbow. Lenses, while they bend the rays, also disperse them, and this result constitutes one of the greatest difficulties in the construction of telescopes, microscopes, and cameras, for any separation or dispersion of these rays causes the play of colors, and a diminished distinctness of the image.
clearness of the image in a camera is due to two causes, the first being the capability of the lens to receive a large number of rays, and bend or refract them in a nearly parallel course, and the second being due to the lens not dispersing or breaking up any of these rays of white light into their primary colors. The lens which has this useful property is said to be achromatic.

Pure water refracts light very well; hence, a globe of water is used by jewellers to turn the rays of light or refract them toward the object to be examined; the globe from its shape, also acts as a lens to collect the scattered rays together. Spear for eels affords practical examples, where allowance is made for refraction before the aim is being taken, the real position of the eel never being that where it appears by its image. If instead of fresh water salt water were experimented on, the ray is more refracted. Alcohol bends it yet more, and oil refracts still more than alcohol. Refraction in water is well shown by placing a shilling in a basin, so as to be seen by the eye looking low down over the edge; if water be now poured in the coin is no longer visible, the ray of light which came from it being refracted; but, by moving the coin an inch or two nearer the observer, it may be seen, the new position bringing the refracted ray direct to the eye.

The space occupied in the spectrum by each ray is not of equal length, the violet ray alone occupying one fourth of the spectrum, the green and blue rays one sixth, while the yellow and orange occupy but a very narrow zone. The red ray is nearly as broad as the green. These relative breadths of each ray are given in the accompanying woodcut.

Sir J. Herschel and Seebeck have made a very minute examination of the spectrum, and have shown that there exists, far beyond the boundary of the violet, a faint violet light (or, rather, a lavender grey), which gradually becomes colorless: similarly, red light exists beyond the assigned limits of the red ray.

Every object, that it may be seen, must throw off rays of light to reach the eye; light received from the sun and most luminous bodies being white light; but it often happens that the light which reaches the eye is no longer white but colored, i.e., to say, the object has the power of bringing up the white and sending off some of the colored rays to the eye, while it holds the rest; and these rays which reach the eye determine the color of the object; thus, a leaf appears green because it sends off only green rays. The colors of objects are then, are those rays of colored light going off from the surface of any body. This fact may be more generally expressed in these words: all bodies, whether natural or artificial, throw off in all directions light of the same color as themselves, though the light from the sun, which falls upon them and renders them visible, is always white.

LETTER FROM AN OLD ARTIST

Editor Daguerreian Journal:

I have been much gratified in receipt of your valuable journal; devoted to the Art, which, although like printing may not indeed be "the preservative of other Arts," yet it is the preservative that, the most valuable memento of friends, "the human face divine."

I sincerely trust and hope that you meet with a due appreciation of your labors, from the members of our profession, which may encourage you on greater efforts. I have no doubt that the world soon begin to learn from the camera; other inventions will be of proportionably more difficult, on account of the light on the plate being distinctly seen on the glass to cover the front of a piece of black cloth.
THE DAGUERREIAN JOURNAL.

the most valuable improvements that are from time to time presented; content to prevent reflection. In order to copy a picture the size of the original, slide the ground glass to the back end of the camera, and make the distance between the lenses and glass equal to that between the lenses and the object to be copied. The copy can be magnified so as to produce a quarter size from a medium picture; but this requires a double, or copying camera-box, which admits of drawing out so as to increase the distance from the ground glass to the lenses, to any requisite degree. This can be obtained of any dealer, and should be in the possession of every artist; and it will undoubtedly supersede all others.

When called upon to take a miniature for a pin, or ring, it is frequently least trouble to take an impression of the ordinary size, and copy from it.

FROM AN OLD ARTIST.

AN OPERATOR SINCE 1840.

New York, Oct. 5th, 1850.

COPYING.

In copying paintings, engravings, &c. by the DAGUERREOTYPE process, arrange them in a position where the light will fall evenly over the surface, and see that the picture is as nearly as possible at right angles with the camera; otherwise the different parts will be out of proportion. DAGUERREOTYPES are more difficult, on account of the reflection of the light on the plate. This must be avoided by turning the picture, until it can be distinctly seen on the ground glass. It is well to cover the front of the camera, by pinning a piece of black cloth around the tube, to

BEATING TIME.—On the arrival of the Steam ship Atlantic at this port, October 9th, the news was telegraphed to WASHINGTON CITY, D. C., and from thence, at a quarter past twelve o'clock, to NEW ORLEANS, where it was received at a quarter before twelve, thus beating time by half an hour. The news was published in the afternoon papers at NEW ORLEANS, at the same time as in NEW YORK and other northern cities. Ten years ago who could have believed that such wonders could take place in the nineteenth century? Who can tell, or dare even imagine what may transpire before another quarter century shall pass.

PLANK ROADS INCREASING.—Charters have been granted for eight plank roads, to lead from DETROIT in different directions, whose entire length will be one hundred and eighty-seven miles.
CRAYON DAGUERREOTYPES.

The following letter, which we find in a late number of the Athenaeum, coming from the source it does, will be looked upon with interest. Mr. Mayall, now of London, and formerly of Philadelphia, commenced his career as a professional Daguerreian artist in the latter city. We are happy to see his bold spirit, and, if there were more of the same sort, our art would no doubt have been farther advanced than at present. We look forward to that day when the jealousy that now exists to no small extent among our artists shall be laid aside, and every one feel an interest in the welfare of his fellow as well as in the advancement of the art. Until this is done, we may not look for any great improvement. Our art can boast of a goodly number that feel the necessity of this, and by perseverance and energy we may hope to see this object fully accomplished.

"I beg, through your valuable columns, to make known to Daguerreian artists and amateurs the following process, entitled, as above, Crayon Daguerreotypes. I do this the more willingly from the fact that an attempt is making to patent a process for producing a similar effect, and, as I am a decided enemy to patenting anything in connection with so interesting a discovery, I hope this communication will set the matter at rest.

"1st. Take a Daguerreotype image on a prepared plate as usual, taking care to mark the end of the plate on which the head is produced. When taken, and before mercurializing, remove the plate from the holder, and place on it a plate of glass prepared as follows. 2d. Cut a piece of thin plate glass of the same size as the Daguerreotype plate, gums upon one side of it a thin oval piece of blackened zinc, the centre of the oval to coincide with the centre of the image upon the plate. Having carefully placed the glass thus prepared with the centre of the zinc disc upon the centre of the image, expose the whole to daylight for twenty seconds. The action of the light will obliterate every trace of the image from every part of the plate, except the part which is covered with the blackened zinc. The glass, being thus placed, in the interior of the landscape. The zinc is a very fugacious; yet, by washing them has yet parts. Mercurialize the plate as usual; it cannot doubt that the image will be found with a halo of light around it, gradually softening into the background, that will at once add a new charm to these interesting productions. By grating the glass on which the disc is fixed, and by altering the shape and size of the disc, a variety of effects may be produced, which every ingenious operator can suggest to himself. I am, etc., J. E. Mayall."
and successfully practised. Mr. Edmund Biscooker has succeeded in transferring to a Daguerreotype plate the prismatic spectrum, with all its brilliant color; and also, though in an inferior degree, the colors of the landscape. These colors, however, are very fugacious; yet, no method of fixing them has yet been discovered, we cannot doubt that the difficulty will be surmounted, and that we shall yet behold all the colors of the natural world transferred by their own rays to surfaces both of silver and paper.

The most important fact in Photography is the singular acceleration of the process discovered by M. Niepce, which enables him to take the picture of a landscape illumination by diffused light in a single second, or at most in forty seconds. By this process he obtained a picture of the sun on albumen so instantaneously, as to confirm the remarkable discovery previously made by Mr. Arago, by means of a silver plate, that the rays which proceed from the central parts of the sun’s disc have a higher photogenic action than those which issue from its margin.

SUBMARINE TELEGRAPH.

The Submarine Telegraph, between Dover, England, and Cape Grenez, on the French coast, has at length been carried out, and messages have been transmitted from side to side with the same facility as between overland stations. After being first laid down it was broken by friction along the French coast; it is now strengthened by being encased in rope-yarn, so as to give it the appearance of a 6 inch cable. In laying it out, the wire was wound on a seven feet drum placed across the deck of a steamer, right amidships. This done, and the wire made fast on the Dover side, the vessel steamed out at 5 miles an hour, uncoiling the wire as it went, leaden weights being attached to it as it passed over the stern. The distance across from point to point is 21 miles, but 27 miles of wire were used; the copper wire is scarcely thicker than a knitting-needle, but is encased in a thick tube of gutta percha. Six wires are to be laid down to avoid accidents from fracture.

PLATE HOLDER.

The above cut represents a plate-holder invented and patented by Mr. Samuel Peck, of New Haven, Ct.

A. A, is the bed secured permanently to the bars B, B. C is a part of the bed which slides on the bars B, B, and which is acted upon by the three spiral springs shown in the centre of the block between the two bars B, B. The white lines d, d, on the outer edges of the bed pieces A, A, represent two brass plates inserted in the edges of the bed, so as to catch the bent edges of the plate, and thus secure it to the block.

Accompanying these holders can be had a small apparatus for bending the edges of the plate, or they may be had bent ready for use. In the use of these holders, wax is entirely done away with. In most cases the holder will be found desirable when any block is used. As to the relative merit between these and other patterns we leave for the artist to judge. L. Chapman, of this city, is proprietor of the patent.
AMERICAN PHOTOGRAPHIC ASSOCIATION.

We are glad to perceive that a move has at length been taken in the right direction, to place American Photography as a science, in the same high position which it occupies as an Art. It is impossible for an Artist to be uniformly successful, unless he be fully acquainted with the philosophy of his Art, and posted up, as it were, to the late improvements made either at home or abroad. It is almost impossible for the American Artist to become so, as at present situated, and this untoward position has been felt so necessary to be combated and overcome, that some of our Artists have with the assistance of a few men devoted to abstract science formed the plan of an American Photographic Association. The first steps have been taken. Some of the most eminent savans of the country have been consulted, and given their hearty concurrence in its advantages and hopes of its success. Already some of our leading Artists have promised their active cooperation in its proceedings; every movement made has uniformly met with success.

We hail this initiative step to wed art and science together, as the greatest advance made for some time back, and a movement which we are confident must be supported by the great mass of our Artists. What pleasanter occupation could they feel than in spending a few hours listening to the advance and progress of the Art in England and France; to the suggested improvements, and last not least; how beneficial to the whole body, to have a point of meeting, when jealousy would cease to exist, a good feeling be established, and a happy esprit du corps to crown the final result.

For ourselves, we shall aid to the utmost the undertaking, and give an official report of its proceedings. The preliminary meeting will be held in a few days; the result we will give in our next.

STATUE OF CALHOUN.

We are happy to be able to say to our readers, that Powers' statue of Calhoun has been removed from the wreck of the ill-fated ship the Elizabeth, under which it has been buried since the 19th of July last. Capt. Walden of the Morris, cooperating with Mr. Lewis, an officer of the Customs House, first discovered the position of the statue. To these gentlemen great credit is due, and also, no small degree of praise is due Mr. Johnson, for his public spirit and unremitting exertions, in rescuing this noble work of art from the bed of the deep. These gentlemen have been patient and persevering, having for the past three months been in waiting upon his majesty, Neptune, for his lashing to cease, and at the moment that was at rest, they grasped from his bosom a gem that a Nation is proud to own.

On Tuesday, the 28th of Oct. the sea was favorable for the first time in several weeks, and at daylight on Wednesday morning operations commenced. Mr. Johnson has previously procured a pair of powerful capstans, weighing iron tongs, or pair of grappling hooks, weighing about 500 pounds each. They were placed around the case by Mr. Whipple, who descended in his sub-marine armor. By arranging a lever on the deck of the yacht a heavy purchase was obtained, and through the united strength of twenty men, the hooks were firmly closed around the case, and the end lifted from the sea sufficiently to allow a sling-chain to be slipped under.

The statue, which weighs about a ton and a half, with an equal weight of hard sea-stone in addition, was hoisted to the surface with much difficulty, but the utmost strength of the hands was necessary to get it safely on deck.

The only injury it had sustained was the loss of a part of the right arm, but as the fracture is concealed by the drapery, the loss can readily be replaced.

The statue left this city on the 9th for Charleston.

MARCH OF THE PICTURES.

The march of day and night, as in the case of the young artist, who says, "I will paint the whole of the figure," his aim is not to be disappointed; he can depict every act, can be displayed, they stand, speak, and show the critical moment. A great Washington, a great Adams, a great Calhoun, a great Bostwick, a great Freeman, of priceless, unobtainable, and most precious value, will be painted. A correspondent of the Daguerrean Journal says that he will soon give us his experiments.
NOTICE.

Our already numerous subscribers, will no doubt be highly gratified when hearing of our prosperity: we add a cover for our pages, and consequently make an addition of four pages of matter for our readers.

Ours is the only regular publication devoted to the Daguerrean and Photogenic Arts, and let it be distinctly understood, that it shall be always ahead. We have both the heart and means to carry out this new enterprise, with the most eminent success.

THE DAGUERREIAN JOURNAL.

NEW YORK, NOVEMBER 15, 1850.

MARCH OF DISCOVERY.

The march of discovery proceeds at an amazing pace. Scarcely a week or a day elapses without bringing forth some new wonder of this kind, so extremely wonderful, that all common terms of admiration become exhausted, and the faculty of the marvelous itself sinks back in a syncope, and refuses any longer to be excited. The discovery by Daguerrre—this is most amazing. The time is at hand, when a portrait may be taken of an orator at his moment of greatest exultation—of a great actor, at the instant of most passionate action. The engaging smile of a fair one can be consigned to a metallic immortality, mocking the short-lived recollection of him who says he will never forget it. The whole of the figures engaged in some public act, can be depicted at once, exactly as they stand, speak, and look at the most critical moment. Such a memento of great Washington and his Council would be of priceless, unchanging value.

A correspondent engaged in a scientific investigation of the Photographic Art, writes us that he will soon give us the result of his experiments.

DAGUERREOTYPING IN NEW YORK.

There is probably no city in the United States, where the Daguerrean Art is more highly appreciated, and successfully practiced than in New York. We are not in the least surprised, that the public looked upon the first number of our Journal with a curious sensation. That an art, yet in its infancy, can sustain a regular publication, devoted to its interests, is a matter of no mean magnitude. Few indeed, there are, who are aware of the extent, in a pecuniary point of view, that the Photographic Art is carried on in our city. We have endeavored to give as correctly as possible, full statistics of that branch pertaining only to the art of taking Daguerreotype likenesses.

It will be in place here to tender our thanks to the Artists generally, who were so kind in favoring our project, by freely and confidently aiding us to gain the following facts.

We find 71 rooms in this city, devoted solely to this art; independent of the many stores and manufactories engaged in making and selling the materials. In these rooms there are in all 127 operators, including the proprietors and persons engaged in the Galleries, also 11 ladies and 46 boys. We find the amount of rent paid by these artists to be $25,550 per year. Let us allow $10 per week for the 127 operators; this certainly is a very low estimate, we find the amount $1,270 per week, or calculating 52 weeks per year, the result is $66,940. For the 11 ladies engaged, we estimate $5 per week, making $2,860 per year. The boys 46, at $1 per week, $2,392. Thus we find the total amount necessary to defray the above expenses to be $96,812, per annum. It is seen by the above, that we make no estimate of the materials used (such as plates, cases, and chemicals,) by these artists in taking likenesses, and we forbear to make any estimate of this last, as many artists are now taking pictures at such reduced rates.

Were it not for the enterprising few en
gaged, our art would sink into deep insignificance. Thanks to the noble and generous who are striving to promote the interest of the Daguerreian Art, by keeping pictures up to such prices as will demand respect. We may almost look in vain to see our art elevated to its deservedly high eminence, until the public shall be enabled to discriminate between a fifty cent and a three dollar Daguerreotype. We look upon a person visiting a Daguerreian Artist's Room for the purpose of obtaining a cheap picture, as one who thinks little of the art, and less of his friends. Often it is the case, that a gentleman calls upon an artist, and wants a likeness,—from his appearance the artist is led to suppose him a member of the first society; and this may really be the case. Well, the artist steps forward, shows his many specimens and asks, what size will you have? The person thus addressed, looks in the glass, surveys himself, and with all the dignity imaginable, exclaims,—Ah! Oh! a small size, common,—it's only for a friend. The artist turns about to his business, thinking to himself,—Only for a friend,—What a compliment for a friend,—Ha! I wonder who your friends are.

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OUR JOURNAL.

The second number of our Journal is now before the public, and it is with happy emotions that we acknowledge the many favors received from our fellow-artists. It is now between seven and eight years since we first entered your ranks as artists. Much of this time has been spent in lending our feeble aid to promote the interest of this highly valuable discovery of Daguerre; and we now feel richly repaid by the lively interest manifested in our behalf, by the leading artists of our country.

A little more than a year ago, we published the first edition, at two dollars per copy, of our "System of Photography," and in less than two months we found ourselves with orders for two hundred copies more than we could supply; the consequence was that we were compelled to use all exertion to bring forth our second edition. This was done, and at this moment we have not twenty copies left; we found ready sale, and no doubt could set one thousand more had we them on hand.

We have now made our appearance before the public, not without first weighing the difficulties we have to encounter. When our first number appeared, we had two hundred and sixty-one subscribers, and this time we find a far greater list than we had ever anticipated. We have on our table at this moment, above two thousand letters from Daguerreian Artists in this country. These are a few of our old subscribers, for former publications.

We would not forget the press, who have almost universally, so far as we have presented ourselves, received us with a cordial welcome, and in return, it shall be our endeavor to be worthy to enjoy a place in their ranks.

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Our Daguerreotypes.

We take pleasure in stating to our subscribers, that we have a laboratory connected with our enterprise, and are now prepared to make any experiment, from any chemical combinations, so far as may be practicable, and to lend all the aid in our power to the one great object, of advancing a scientific investigation in the Photographic Art. We hope every Artist, as well as the man of science, will aid us in this enterprise.

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Mr. J. Taggart, in his Flying Machine, was sadly injured. He was making some preparations to enter into his business, and without the interference of his friends, found ready sale, and no doubt could set one thousand more had we them on hand.

We have now made our appearance before the public, not without first weighing the difficulties we have to encounter. When our first number appeared, we had two hundred and sixty-one subscribers, and this time we find a far greater list than we had ever anticipated. We have on our table at this moment, above two thousand letters from Daguerreian Artists in this country. These are a few of our old subscribers, for former publications.

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Mr. S. J. Thompkins, who has accepted our invitation to give a lecture on Daguerreotype photography, has received a silver medal at the American Institute.

Messes. Root, Gavi, and H., have opened a photostudio in New York, in connection with their former stock of daguerreotypes.

CLARKS of Boston, have opened a fine Daguerreotype establishment in the fair of the American Institute.

We intended in our last to have noticed a small frame of Daguerreotype specimen at the fair of the American Institute. The eight specimens, were executed by a man aged 15 years, Thomas B. Atkins of Brooklyn. Success Master Atkins, those pictures would do credit to many an older Artist.
Mr. J. Taggart, anticipating an assent in his Flying Machine on the 30th of last month, was sadly disappointed. While he was making some arrangements preparatory to entering his car, the balloon took to its straits, and without a human guide, rode on in the immensity of space, much to the surprise of both a large assemblage and its former owner. We understand that Mr. T will soon be prepared with another, and yet gratify a curious public. We doubt very much his overtaking the first.

Since our first number, two of our most eminent Artists have produced some very fine specimens of Daguerreotypes with the aid of the Accelerating Buff, described on page 24. We hope to be enabled to speak yet in its praise.

We understand that N. E. Sisson, of Albany, has purchased of Meade Brother, their former stock establishment in that city.

Messrs. Root, Gurney, Cary, Meade Brother, Gavit, and Harrison & Holmes, each received a silver medal for Daguerreotypes they exhibited at the late Fair of the American Institute.

Mr. S. J. Thompson, of Albany, N. Y., will accept our thanks for the very fine half size Daguerreotype of Powers' Greek Slave. Such specimens are worthy of any Artist.

Clark's of Boston, Utica and Syracuse, have opened fine Daguerreotype Rooms in New York, in connection with those already established in the former cities.

There has been a great demand among our Artists and others for Daguerreotype likenesses of Jenny Lind. Each seem desirous of adding to their collection, a metalic immortality of this gifted songstress. They have readily sold for from five to twenty-five dollars.

One of our ingenious Artists has invented a clock for timeing the picture over the mercury. If he chooses to give it three minutes, he sets his clock, and at the expiration of that time it strikes so as to be heard at any distance about the room.

80,000 square feet are allotted for the American department in the great Industrial Exhibition, London.

Mr. Jones, the Sculptor, has in hand a bust of Gen. Scott. This is a fine work of art, and no doubt Mr. J. will do himself great honor by this monument of his labors.

We would call the attention of our readers to the subject of "Light" and "Photography," by T. Antisell, M. D.; the same will be continued for several numbers.

Mr. Gavit, formerly of Albany, in this State, has recently purchased the old established National Gallery of this city. Mr. G. is an old and experienced Artist, and no doubt will be successful in his new enterprise.

Our city is particularly blessed at present, with many eminent Vocalists. Jenny Lind still continues to draw large and fashionable audiences. Tripler Hall is readily filled at three dollars per ticket. While Parodi is bringing out the opera season with honor to our city, and crowds to the Astor Place Opera House.

Madame Anna Bishop still continues to give sacred concerts, Sunday evenings, at Tripler Hall. These afford very fine amusement for those who cannot find time to hear her on any other evening. We were surprised last Sunday on seeing a crowd around some old ruins. In answer to our enquiry as to the cause of the gathering, the person said "no one hurt, only sticking up bills Sunday for a Sacred Concert."
LETTERS FROM OUR FRIENDS.

In presenting the following letters to our readers, we consider we are only performing the duty we owe to ourselves, as well as to the public and our fellow-artists. We have embarked in a new enterprise; one which none have, hitherto, ventured to undertake; here is now opened an inroad to a new branch of science, and none who feel an interest in our welfare, or in promoting that of the Daguerrean art, will fail to look with pleasure upon the following testimonials, coming, as they do, from some of those most extensively engaged, and deeply interested, in the promotion of this new science. We have room to insert only a few of the many received. Now we drop the curtain, while others speak for us:

New York, Nov. 5th, 1850.

S. D. Humphrey, Esq.

Dear Sir,—We have perused, with much satisfaction, the first number of your Daguerrean Journal. We are pleased that you have undertaken this publication, and we trust the long experience you have had as a practical operator, and the advantage you possess for experimenting, with the assistance you will be able to call to your aid, will be sufficient guarantee of a work every way worthy of the confidence of all interested in the progress of the art to which you have devoted yourself, whether pursuing it as a profession, or with a desire to gratify a scientific curiosity.

Such a medium of communication between the artist and the man of science, has long been needed, and we hope that all interested in the Photographic Art will cheerfully lend their aid and approval to your enterprise, and thus assist in placing the wonderful discovery of Daguerre in the front rank with the arts and sciences of the age.

With our best wishes for your success in your laudable undertaking,

We are yours truly,

Scovill Man'g Co.

New York, Nov. 5, 1850.

S. D. Humphrey, Esq.

Dear Sir,—I have just finished the perusal of your welcome little journal, which seems to me promises to be of invaluable service to the young beginner, and, at the same time, the more experienced operators may often derive pleasure and improvement from its contents. All will admit of the advantage of such an interchange of ideas among Daguerrean artists, and as a chronicler of improvements in the art itself, which is daily increasing in interest with the million.

Although not a professor of the Daguerrean art myself, I am intimately connected, as you know, with a large portion of those that are, and should you, as you promise, fill your future numbers with matters of interest connected with the subject, I will endeavor to assist you in the circulation of the same.

Success to you and your undertaking. I shall hail with pleasure each forthcoming evidence of the same, and remain,

Yours truly,

L. Chapman.

New York, Nov. 8th, 1850.

S. D. Humphrey, Esq.

Dear Sir,—I have received the first number of your Daguerrean Journal, and am much pleased to find that you are now turning your attention to the promotion of the art. Your journal contains much useful information, and at a low price. I think it would be valuable in the hands of every practical artist, as well as of interest to the man of science. I wish you to continue to send me a copy, and were it twice the price it now is, I would consider it cheap.

The enterprise you have exhibited in the first number, if continued, will, I am sure, return you good reward, which you justly deserve.

Respectfully,

John Roach,
Optician.

New York, Oct. 31st, 1850.

S. D. Humphrey, Esq.

Dear Sir,—I have seen with much pleasure, and with interest, your journal devoted to the Daguerreotype Art, and am quite sure your exertions will be seconded by all those who are in the profession, would most cheerfully recommend it to the operators throughout the country, as being every way worthy of patronage. Such work has long been demanded, and I trust you may meet with encouragement commensurate with your endeavors.

I am yours very respectfully,

N. G. Burgess,
187 Broadway.
THE DAGUERREIAN JOURNAL.

NEW YORK, Oct. 29th, 1050.

Mr. S. D. Humphrey,

Dear Sir:—We have perused the first number of your Journal with considerable interest. We have long thought such a publication would be most useful and beneficial to Daguerreotype Artists, as well as all interested in the profession. We hail this production of yours as the commencement of a new era in the Daguerreotype Art, promising and promoting its advancement to the perfection it is bound to reach. All who are favorable to its progress and advancement, cannot fail to patronize your very able and useful work.

We remain, dear Sir,
Yours must truly,
Meade Brother,

233 Broadway.

A VOICE FROM VIRGINIA.

The following was received from one of our Subscribers in the State of Va. We publish it without the author's knowledge, and consequently have been unable to gain consent; yet we do not hesitate to take such liberty, when we receive from an old experienced Artist, such expressions of praise in favor of our new enterprise.

October 29th, 1850.

S. D. Humphrey, Esq.

Dear Sir:—Your first number of the "Daguerreian Journal" was received by me a few days since and noticed most favorably; and in order that I may give you my substantial proof of the favor with which I view such a work, I herein enclose the amount of subscription, $3, for one year.

I hail the advent of the above work as an epoch, bright in the history of Photography: and long may your efforts to shed light upon this beautiful subject be crowned with the most abundant success.

I wish you "God speed" in your efforts of utility.

Very respectfully,

The Fine Arts are the offspring of genius; their model nature and their master taste, characterized by simplicity, they should never wander into luxury nor degenerate into extravagance.

For the Daguerreian Journal,

PHOTOGRAPHY.

BY T. ANTISELL, M. D.

This art is based upon the observed fact, that the rays of the sun have the power of decomposing or breaking up a certain class of bodies. That all bodies are affected by light, is very probable. The art of bleaching as formerly practised was dependent upon the alternative produced in the vegetable fibre by light; the fading of vegetable colors and juices is due to solar influence, and even in dyed goods, as cloths and window curtains, this influence is continually operating to alter the tints. Some colors, however, resist this action for a long period, so as to be almost unalterable; hence a rude division of such colored bodies into two classes, one of which may be said to be made of elements united together very weakly, or with poor affinity, and the other that in which the particles are held together by a strong affinity. It is with the first named class that the photographic art has to do; the whole efforts of the art being to find out what are the chemical salts which are easiest broken up by light; in other words, which are most sensitive to its action. The salts of the metals are those which appear to have their elements united weakly together, not all, however, in equal proportion; thus the salts of gold and platina are but little affected by light, while those of chrome, copper, and silver are uniformly altered. So long back as 1772, Scheele, the Swedish chemist, showed that the pure white chloride of silver was rapidly darkened by the blue rays of the solar spectrum, while the red rays had no effect upon it. In 1801, Ritter discovered that the visible rays beyond the violet extremity, have the property of blackening argentine salts, that this property diminishes toward the less refrangible part of the spectrum, and that the red rays have an opposite quality, that of restoring the blackened salt of silver to its original purity; from which he inferred that the most refrangible ex-
tremity has an oxydizing power, and the other that of de-oxydising; that is, of removing the oxygen from bodies. Dr. Wollaston observed that gum guaiacum acquires a green color in the violet and blue rays, and resumes its original tint in the red.

No attempt had as yet been made to trace natural objects by means of light reflected from them, until Mr. Wedgwood, and Sir H. Davy, took up the subject. They produced profiles and traces of objects on surfaces prepared with nitrate and chloride of silver, but they did not succeed in rendering their pictures permanent.

This difficulty was finally overcome by M. Niepee, who produced a permanent picture of surrounding objects, by placing, in the focus of a camera, a metal plate covered with a film of asphaltum dissolved in oil of lavender.

Quite independent of M. Niepee's pursuits, and apparently without being aware, Mr. Fox Talbot, in 1834, had been engaged in similar experiments, and must be looked upon as an independent inventor of Photography, one of the most beautiful arts of modern times. To him is due the first merit of using chemically prepared paper for receiving the impressions, and to him is due the merit of discovering the means of permanently fixing the impression, by this means that the paper is rendered insensible to any further action of light.

It very naturally occurs now, to inquire what is the nature of this action of light, and how it is that one portion of the spectrum is more hable to produce action than another. Allusion has already been made to the double action of solar rays, in producing combinations, as shown by Draper in the union of the chlorine and hydrogen; and in decomposing substances, as in the case of linen marked with nitrate silver becoming black. Paper moistened with chloride of gold reddens in the presence of light and ultimately deposits flakes of pure metal. Oxide of silver is resolved into silver and oxygen gas, and manganese acid into peroxide of manganese and free oxygen. Strong nitric acid is broken up by light into oxygen and hyponitric acid.

Of all the rays of the spectrum the violet has the greatest blackening power; when paper covered by chloride of silver is exposed to the luminous spectrum it becomes reddish brown beyond and in the violet ray, blue, or bluish gray in the blue, very slightly yellow or not all colored in the yellow, reddish in the red, and faintly red beyond the red ray. The part of the spectrum from red to green, even when concentrated by a lens, gives a dazzling focus which does not blacken chloride of silver after two hours exposure.

The spectrum exhibits those chemical effects beyond the violet ray, the extreme edge of the violet, however, according to Berard, showing the strongest chemical action: this point of greatest intensity varies with the nature of the material, or the prism through which the light is passed; thus, if the light be passed through a solution of blue vitriol before it reach the chemical paper the greatest blackening occurs at the extremity of the violet ray, while, if passed through oil of aniseed or crown glass, the point of blackening will be in the red ray. Dr. Draper has shown that it is possible to deprive solr of its power of blackening silver salts by passing it through a solution of neutral chromate of potash, bi-chloride of platinum, a few other metallic salts, and even yellow vegetable infusions.

From the foregoing it appears that the chemical action of the solar ray is not equally diffused over the whole, but confined to a portion of the spectrum, that the point of greatest light in the spectrum is not the point of greatest chemical action, and that it is possible to shift the point of chemical action to a small extent in the spectrum by passing the light through media of different refracting power, or even wholly to destroy the chemical effect of a white ray by passing it through certain colored solutions.
Hence, it is probable, that a ray of white light is very complex; that, besides containing rays of color, it also contains rays of chemical action, or of energy, as Mr. Hunt has termed it, which rays do not occupy the same space as the colored rays, but rather the space above the violet rays spreading out in that direction, and below extending and overlapping, as it were, the spectrum down to a space considerably below the red. The point of greatest intensity of this power, which has also been called actinism, is at the lower edge of the indigo ray; according to some it is this power which effects all the changes, whether chemical or even molecular, which are ever in progress. It is this agent which quickens all the elements of growth, and maintains the conditions of a healthy vitality, and most of the processes of putrefaction and final decomposition of bodies are due to its agency.

That it does not bear any exact relation to the intensity of the light is evident, because, under the brilliant sun and clear skies of the intertropical regions it cannot be produced with as much rapidity as in more temperate latitudes. Hunt represents that, in Mexico, it required twenty minutes or half an hour to produce effects which, in England, would occupy but a minute, and that travellers engaged in copying the antiques of Yucatan have been obliged to give up the camera and take the sketch books. Dr. Draper long since remarked the same difference between the chemical action of light in New York and Virginia.

The light in elevated positions, as on high hills, also acts differently from that of the valleys. We cannot suppose that in these cases the white light had any deficiency of active power, but rather that the latter was masked by some effects due either to geographical or meteorological causes, to which we shall hereafter allude; but over the whole of which much uncertainty at present hangs: for it cannot but appear strange that the clear light of the Alps require many more minutes to produce a good photographic picture than the murky and soot-begoged air of London.

Photogenic pictures have received several names, according to the various results arising out of the metallic salts used as sensitive agents. Thus, there is the calotype of Mr. Talbot, and Sir J. Herschell's modification of it called chrysotype. The hyalotype or photographs on glass by Evrard. The cyanotype of Herschell, produced by the action of cyanogen on iron. The energotype of Hunt depends on the action of succinic acid or of green vitriol on silver salts. The chromatotype from the reaction of salts of chrome and copper upon each other. The anthotype, produced by the colors in the petals of plants, and the amphitotype, by the reaction of lead salts upon the double tartrate of ammonia and iron.

All these, with the latest improvements suggested or acted on, will be taken up in regular series, and treated at large in the pages of this Journal.

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STATUE OF ETHAN ALLEN.

A young man, Mr. B. F. Kinney, of Rutland, Vermont, has recently exhibited several plaster Paris busts at the State House, Vermont. It is said that these possess great merit. We understand that Mr. K. has received little or no assistance from any one, and that he is an artist possessing great artistic talent no one denies. For some time past he has been striving to collect facts, and form some correct idea of Ethan Allen. It is now nearly seventy years since Allen's death, and there are but few alive who can describe his features. It seems that the young sculptor has at last succeeded to a great extent, and produced a likeness which is said to be good, and bearing in resemblance to that of a man of energy and spirit.

"When you first look upon that bust, you feel that it is Ethan, or, let it resemble whom it may, the original would have no
hesitancy in walking into an enemy’s fort and demanding a surrender by no less authority than that of “Jehovah and the Continental Congress,” and you can easily imagine that few men waking up with such a face and such eyes before him, would have dared to resist.”

The Legislature aid Mr. Kinney to execute a full length statue of Vermont’s hero in Vermont marble.

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CAMERA FOR VIEWS.

The above cut represents a camera for taking views, invented by C. C. Harrison of this city, spoken of on page 20.

A is a tube three inches in length and three and three quarters in diameter. To one extremity of this tube is screwed a flange for the purpose of screwing it to the camera box (seen in the cut with three of the screw-holes). To the other end is soldered a conical flange B, with an opening of seven eighths of one inch, to which is screwed a prism box C, enclosing a right-angled triangular prism, whose equilateral sides are one inch, and its hypotenuse two and a quarter inches. D is the cap of a dark chamber, which is used to shut off the light when required; the opening of the chamber where it connects with the box is seven-eighths of one inch, and where it takes the cap is one and a half inches diameter. Inside the tube A are placed two conical diaphragms, with an aperture three-eighths of one inch, corresponding in form to the projecting flange B, and to other with an aperture of seven eighths of an inch placed an inch and a quarter apart from it. The tube A also contains a achromatic lens three and a half inches in diameter, secured in a cell which is screwed in the end that fastens on the camera box.

This instrument has a field of thirty inches, presenting a view sharp in all parts without any distortion. Its focal distance is nineteen inches.

This instrument is worthy of notice from our artists, and no doubt will be looked upon by the few now engaged in taking views with great interest. We are glad to see that our camera manufacturers are earnestly engaged in presenting new developments. Success to their undertakings.

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DISCOVERY OF THE TELESCOPE.

Galileo placed at the ends of a leaden tube, two spectacle-glasses, both of which were plain on one side, while one of them had its other side convex and the other side concave, and having applied his eye to the concave glass, he saw objects pretty large and pretty near him. This little instrument, which magnified only three times, he carried in triumph to Venice, where it excited the most intense curiosity. Crowds of the people flocked to his house to see the magical toy; and after nearly a month had been spent in gratifying the epidemic curiosity; Galileo was led to understand from Leonardo Decandoli, the Duke of Nemnice, that the Senate would be highly gratified by obtaining possession of so extraordinary an instrument. Galileo instantly complied with the wishes of his patrons who acknowledged the present by a mandate conferring upon him for life his Professorship at Padua and generously raising his salary from 520 to 1000 florins. The principal difficulty of the plate, is that of preserving the same degree of acuteness of focus in the camera as in the eyepiece. The principal difficulty of the plate, is that of preserving the same degree of acuteness of focus in the camera as in the eyepiece. The principal difficulty of the plate, is that of preserving the same degree of acuteness of focus in the camera as in the eyepiece. The principal difficulty of the plate, is that of preserving the same degree of acuteness of focus in the camera as in the eyepiece. The principal difficulty of the plate, is that of preserving the same degree of acuteness of focus in the camera as in the eyepiece.
OPERATING.

COATING THE DAGUERREOTYPE PLATE.

The principal difficulty in coating the plate, is that of preserving the exact proportion between the quantity of iodine and bromine, or quick. It is here necessary to say, that hardly any two persons see alike the same degree of color, so as to be enabled to judge correctly the exact tint, i.e. what one might describe as light rose red, might appear to another as bright or cherry red; consequently, the only rule for the student in Art, is to study what appears to him to be the particular tint or shade required to aid him to produce the desired result. Practice has proved that but a slight variation in the chemical coating of the Daguerreotype plate will very materially affect the final result.

Experience proves that the common impression iodized to a rather light yellow gold tint, and brought by the bromine to a very light rose color, have their white part very intense, and their deep shades very black. It is also known that if you employ a thicker coating of iodine, and apply upon it a proportionate tint of bromine, so as to obtain a deep rose tint, the opposition will be less marked, and the image have a softer tone. This effect has been obvious to every one who has practiced the art. Thus we observe that the light coatings produce a strong contrast of light and shade, and that this contrast grows gradually less, until, in the very heavy coatings it almost wholly disappears. From this it will readily be perceived that the middle shades are the ones to be desired for representing the harmonious blending of the lights and shades.

Then, if we examine with respect to strength, or depth of tone, and sharpness of impression, we see that the light coating produces a very sharp, but shallow impression; while the other extreme gives a deep, but very dull one. Here then are still better reasons for avoiding either extreme. The changes through which the plate passes in coating may be considered a yellow straw color, or dark orange yellow, a rose color, more or less dark in tint, or red violet, steel blue or indigo, and lastly green. After attaining this last named color, the plate resumes a light yellow tint, and continues to pass successively a second time, with very few exceptions, through all the shades above mentioned.

After having the iodine box clean and dry, put into it three or four drachms, or for winter, even an ounce of the best iodine, and spread it evenly over the bottom. The manner of charging the other box will of course vary with the kind of quick or other accelerator used. Keep the lid of your box screwed down when not in use.

1. Coating over dry iodine to an orange color, then over the quick, to a light rose, and back over iodine one-sixth as long as first coating, will produce a fine, soft tone, and is the coating generally used for most quicks.

2. The plate iodized to a dark orange yellow, or tinged slightly with incipient rose color, coated over quick to a deep rose red, then back over iodine one-tenth as long as at first coating, gives a clear, strong, bold, deep impression.

As a rule, the heavier the first coating of iodine, the lighter the re-coating, and vice versa, for the reason that, as a heavy coating tends to destroy the shadows, so the light recoating tends to strengthen them, and restore the equilibrium.

Our favorite mode of coating is the second, as described above, and which we will now point out more particularly. The temperature of the coating-room should be about seventy degrees. Care is necessary that the plate be of the same temperature as that of the room, or a little higher. This may be accomplished by placing the fingers on the back, when it will soon assume the proper degree for the reception of the vapors of iodine. Rap one corner on some hard sub-
stance to free it from dust, and slide it immediately over the iodine. Coat to a dark orange, just bordering on a rose color, then over the quick to a soft rose red, then back over the iodine about one-tenth as long as first coating, and place it in the tablet immediately, without the least exposure to light.

PICTURES ON PLATE-GLASS, IVORY, AND WOOD.

M. Niepce St. Victor has obtained images of the sun and moon, on beds of albumen, rendered sensitive by an accelerative process. These photographic portraits confirm the opinion before stated by M. M. Fizeau and Foucault, that the centre of the sun gives out rays of a greater photogenic power than those of the sides. This is an important addition to our knowledge of that planet (the sun); it being now to a great extent admitted, that although an incandescent mass, it is still in process of cooling, and forming a hard crust, like the earth and moon. For obvious reasons the points of repose would cool soonest, and thus poles of cold would be produced. The sun appears to approach this condition of cooling of its poles, as less rays of-light are sent off from those points than from its equator. The statement of St. Victor, that rays of less photogenic power are given off, is synonymous with a total quantity of radiant matter emitted being diminished.

A Mr. Malone, in repeating Niepce St. Victor's albumino-photographic experiments, has been led to adopt a somewhat peculiar plan of making glass negatives. To the white of an egg he adds an equal bulk of water, beats it into froth, and passes it through a paper strainer, having a fine aperture below, into a wide-mouthed bottle. He then rubs caustic alkali on plate glass, washes off with, and dries with a cloth; breathes on the glass and rubs with new blotting paper, and then with cotton wool, to remove dust. Unless this latter be prevented, the absorption of iodine will be greater, producing spots. The albumen then poured on the glass, inclining the plate from side to side, and then holding it vertical, to pour off the excess. The plate may be warmed to drive off the last remaining film when dry should be quite free from cracks, and so thin as not to destroy the transparency of the glass. It is almost necessary to mark the latter, to know which side the coating has been made. The plate has now to be iodized.

Iodine diluted with dry white sand is placed in a glass trough, and the plate above it. As soon as the latter becomes yellow, resembling well-stained glass, remove it into a room lighted by a candle, by ordinary light passed through yellow calico. Plunge the plate then vertically and rapidly into a narrow and deep trough having a solution of aceto-nitrate of silver made of 3 oz. of nitrate of silver, 2 oz. of acetic acid (glacial), and 60 oz. of distilled water. The plate should remain till the yellow tint disappears, and a cloudy white iodide of silver films the glass. The plate should then be washed with pure water, and is ready for the camera. After exposure, treat the plate with a strong solution of gallic acid, and complete by washing with hypo-sulphite soda. A negative Talbotype is thus produced.

If while the gallic acid is changing the picture to red brown, a strong solution of nitrate of silver be poured on, the picture deepens in intensity until it becomes quite black. It does not stop at this, for the image begins to grow lighter, and finishes by converting the black into white, and thus apparently converts a negative Talbotype into a positive Daguerreotype, without the aid of mercury; the silver probably producing the lights, while in the Daguerreotype it forms the shades. The exact change, however, is not fully understood.

Professor Wheatstone suggests that blackened wood or ivory be used instead of glass, and thus the radiation so unpleasant in its effect would be obviated.
THE NEW YORK ATHENÆUM.

This is an establishment recently opened under the galleries of the Academy of Design in Broadway, and combining the advantages of a club and reading room. For twelve dollars a year, a subscriber has access to all the best newspapers, reviews, and magazines in the world, with the opportunity of enjoying, if he pleases, a game of chess and a segar.

There are three very spacious apartments, the first being appropriated to the smokers and talkers, the second to the chess-players, and the third and largest to the readers. The arrangement and decoration of these rooms render them proper subjects of notice in a journal devoted to the fine arts. Their great size and height first arrest the attention. In these respects they compare favorably with the apartments of the most celebrated London clubs. It is rarely in this country that we have an opportunity of observing how much these qualities heighten the imposing effect of interiors devoted to social intercourse.

We are familiar with immense concert halls and public ball-rooms; but our residences generally are too small to admit of very spacious saloons or drawing rooms. In addition to this peculiarity, the colors used in the furniture and decoration are harmonious; the prevailing tint of one of the apartments being green, of another crimson, and of the third neutral. The reading room is the most ornate of the three. The walls are hung with rich green flocked paper, divided into compartments by bands of gilding; the windows are draped with heavy green curtains; the ceiling painted in distemper. We observed here in four-meddallion representations of the electric telegraph, and of the various modes of travelling, by the old stage coach, the rail car and steamboat. We are pleased to see that the artist in his treatment of this ceiling had not every where attempted to make paint do the office of the carpenter or stucco man, and to cheat the eye by imitations of mouldings and paneling. The carpets had a costly look, but they would have pleased us more had they contained fewer flowers and more conventional forms. We understand that Mr. Patterson from London, had the general superintendence of the decoration of these rooms. He certainly deserves praise for the result he has accomplished.—Bulletin.

A Balloon Railway.—Major Brown, of London, has addressed a letter to the Merchants and Bankers of London proposing the establishment of a balloon railway across the great desert of Africa. He suggests the establishment of a terminus near Morocco, whence he would lay 1000 or 1500 miles of single rails into the desert. These rails are for the guidance of balloons, which are to carry fifteen persons each. An immense and lucrative trade with the interior, the Major conceives, could be carried on by this means. He offers to exhibit his models free of expense. That would literally be an air-line.

Mr. Layard, in excavating beneath the great pyramid at Nimroud, has penetrated a mass of masonry, within which he had discovered the tomb and statue of Sardanapalus, with full annals of that monarch's reign engraved on the walls.

Another Satellite of Neptune.—Mr. Lassell, of Stanfield, near Liverpool, has discovered a second satellite of the planet Neptune. The discovery was made with a telescope of twenty feet focal length, which was made by himself, and is said to be the most powerful instrument in Great Britain.

Electric Harpoon.—H.N. Hale, of Cato Four Corners, N. Y., has invented a galvanic or electric harpoon, for paralyzing whales. He has communicated with the officers of the Inventor's Institute, of Baltimore, who have spoken very favorably of it.
ANSWERS TO CORRESPONDENTS.

J. B. R., Pa.—We have made a few successful experiments, and will try to make out a report that will assist you. There is no doubt but you may produce the desired effect; several scientific gentlemen have reviewed your plans, and, with your permission, they will be laid before the American Photographic Association, and subjected to a full investigation.

L. H. C., N. C.—No wonder you did not succeed, and you never would, should you follow the direction laid down in the work you referred to. Cyanide of potassium, for galvanic purposes, “To heat to redness prot-oxide of manganese, and ferricyanuret of potassium in a glass bottle,” would never form this substance, as it is not easy to understand how the bottle would stand the heat.

If Mr. C. will heat ferricyanuret of potassium (yellow prussiate) in a closed earthen crucible for three hours at a red heat, and then remove from the fire; the black mass remaining is charcoal and iron, mixed with cyanide of potassium; dissolve the whole in pure water and filter. This solution contains the cyanide.

A. M., Mich.—You will find one of the small miniature cameras to be of use to you, the cost of one is trifling, and the advantage in your case great. With only ten feet distance, you will be able to take one of the smallest figures, and a good one will present a clear fine image, and as equally distinct as a larger size. Any dealer in stock will furnish you with one.

M. R., Mo.—We don’t think your plan a good one. Every artist should strive to aid in promoting the interest of the art, and not look too much to the pocket. No better illustration can be had than the miser, who is blest with a great share of gold, to keep it under a lock, that no one is benefited. So with your plan, the mind would be locked, and the world no wiser for our having lived in it.

N. E. S., Ct.—You will please refer to Silliman’s Chemistry, where you will find the best method for the combination, and one to be depended upon.

R. W., S. C.—Your communication was just one day too late; shall appear in our next; give us more of the same sort.

S. D. H., Mass.—The plates are not cleaned; you want more labor, and your difficulties will end.

P. E., Pa.—Your money was returned. A pull cannot enter our columns. Show us your “great improvement,” and you can have due attention.

Our business is to present to the public that which in our judgment, we conceive to be truly valuable, and of interest. This we do gratuitously.

M. O., Mass.—Consult Mr. French. He have, or can get the article you inquire for.

The Paris manufacture is best, and is generally in use.

T. W., Va.—Please excuse our liberty, but accept our thanks. Let us hear from you; communication would be cheering from your pen.

E. W., Ohio.—A communication from you would be very acceptable. Remember us in your leisure moments. A few lines may benefit, and many might destroy it.

M. Y., Ga.—Scovill Manufacturing Company in this city, are agents for the magnifying case. You could obtain any information by addressing them as above. They are sold by Stock dealers general.

W. S. D., R. I.—To relieve your room from the strong odor of the bromine, sprinkle freely about the floor aqua ammonia.

N. G., Ky.—You shall find a full assortment at Mr. Dobyns, in Louisville, in your State. It be better for you to purchase of him than pay express charges.

The reason why T. L., N. C., cannot melt chloride of silver in a sand crucible, without its escaping through the sides, is owing to the salt glaze which unites with the silver salt, carries it through a porcelain or hessian crucible will obviate this difficulty. Platinum crucibles should not be used unless the common salt had been previously washed out. T. L. may be assured of our attention to the kind remarks of our friends, and shall be happy to hear from him and others the same strain frequently.

NEW PUBLICATION.

A NEW CHART OF CHEMISTRY.—By Mr. E. Yoxrane, upon which the fundamental principles of the science of Chemistry are represented to the eye by diagrams and colors. This Chart is five feet by four mounted, and accompanied by a pamphlet of explanation. Published by Yoxrane and Burdissell, No. 92 Nassau Street, New York.

This Chart is to Chemistry what the map is to geography, or the diagram to Astronomy. It presents to the mind, through the medium of the symbols of objects which cannot be seen in a simple condition, and plainly represents the exact position of the simple substances in their several combinations, to form the various bodies we behold around us.
THE DAGUERREIAN JOURNAL.

J. D. WELLS, DUGUERREAN ARTIST, No. 6 Kirkland’s Block, Main Street, Northampton, Mass. -Likenes taken by a sky-light connected with a beautiful side-light. Pictures put up in all styles of the Art, Plates, Cases, Lockets, Frames, and all kinds of Duguerrotype Stock for sale.

J. H. WHITEHURST'S ELECT-O DUGUERREOTYPES. Galleries, 201 Baltimore Street, Baltimore, Broadway, New York, 77 Main street, Richmond, Va., Main street, Norfolk, Va., Sycamore street, Petersburg, Va., Main street, Lynchburg, Va., Pennsylvania Avenue, Washington city. Likenes taken equally well in all weather. 2f

DUGUERREOTYPE PLATES. 2000 LOUIS L. BISHOP'S superior PLATES, offered for sale at a great bargain, by VICTOR BISHOP, 23 Maiden Lane. N. B. These Plates are silvered by the electro magnetic process, and warranted superior to the best French plates. 1f

Circular to Duguerreotypists. GEORGE DABBS & JAMES CREMER, Travelling Agents for L. Chapman, 102 William street, New York, manufacturer of Duguerreotype cases, mats, preservers, and plates, and importer of the genuine Star brand. No. 40, French plate, and last, though of first importance, proprietor of "Peck's plate holder," the great desideratum which only requires to be used to be appreciated. Prices, $1.00 for medium; $1.50 for quarters; $2.00 for half and $2.50 for whole size holders—a vice to hold the blocks $1.50 and an instrument for bending the plates 75 cents. They would inform Duguerreotypists and dealers that they will wait upon many as during the winter, as their time will permit, for the purpose of exhibiting the patent Plate Holder, for a description of which see advertisement headed "Two New Inventions." New York, November 1, 1850.

MEADE BROTHER'S GREAT DAGUERREOTYPE DEPOTS, 233 Broadway, New York, and Exchange, Albany. All operators and dealers in Duguerreotype Goods will find a large assortment of all materials used in the Art, wholesale and retail, at the lowest market prices. Our aim is to furnish good Goods at fair prices, knowing full well the importance of it from eight years experience. The Goods are all of our own importation. Vesce Recipes of the way of Plates, Cases and Instruments with which the market is drugged, we do not keep. Operators ordering from us, can depend upon receiving the best Materials. MEADE BROTHER, Importers of German Cameras, French, Star & Phoenix Plates, Chemicals, &c. &c.

P. S. Nearly 2000 Duguerreotypes may be seen in our galleries. Pictures taken daily, in every style of the Art. 2f

ADVERTISEMENTS.

DUGUERREOTYPE FURNISHING ROOMS. W. M. A. WISONG. No. 2 N. Liberty Street, Baltimore, Md. HAS CONSTANTLY ON HAND, a full and general assortment of Stock for Duguerreotype Rooms. Embracing every variety of Cameras, Plates, Cases, Fixtures, Trays, Chemicals, and Materials used by Duguerrean Artists, all of which are offered at the lowest market rates. Orders from Artists are respectfully solicited, and forwarded with dispatch. 2f

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CAMERAS. C. C. HARRISON, Manufacturer of Cameras, and Camera Lenses, of all sizes and of the latest improvements. Office 293 Broadway, New York, where in his Gallery may be seen specimens of Duguerreotypes taken with instruments of his own manufacture, which for accuracy of performance are unsurpassed by any in the world. N. B. A new and improved Camera for taking views, is manufactured by him, at a price unprecedentedly low. C. C. HARRISON, No. 93 Broadway, N. Y. 2f

TO DAGUERREAN ARTISTS. FOR SALE—A first rate Duguerreotype Establishment, situated in a central location in one of our northern cities. The establishment has two large rooms, and reception and chemical rooms, all in good order. This will be found a desirable opportunity for a good artist who may wish to locate in a pleasant city of about 60,000 inhabitants. Terms reasonable, and immediate possession given. For further particulars, address the Editor of this Journal. 2f

-Please excuse our liberty, but a communication from you would be cheering to us.

-If you will Manufacturing Commissions, we will be happy to supply Manufacturing Commissions for the magnifying case of any kind, or to supply any information by address, which are sold by Stock dealers.

-To relieve your room from the odor of bromine, sprinkle freely about ammonia.

-Will you find a full assortment of Duguerreotype Rooms, in our State. It is always better to purchase of him than pay a higher price. The T.L.N.C., cannot melt chlorine free, or be heated, without its escape. The silver salt, carries it through the system, and a red rust should be deposited. The red rust should be removed before it has been previously removed. L. may be assured of our accuracy in making our instruments; and we hear from him and others frequently.

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W. & W. H. LEWIS, 142 Chatham Street, New York, keep constantly on hand, superior CAMERAS of all sizes; also, quick working Cameras, fully equal to any imported. All kinds of Apparatus, including our Patent PLATE VICES and GILDING STANDS; Galvanic Batteries for Electrocution, for durability superior to all others. Buffalo Lathes, on the most approved plan, Plates, Cases, Chemicals, Polishing Materials of every description. All kinds of Walnut, Rosewood and Gilt Frames for Daguerreotypes, outside Show Frames, Diploma, Certificate and Picture Frames made to order. Pressing Machines for Straw and Leghorn Hats, of improved construction.

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Likenesses by the improved Daguerreotype of various sizes, and of the most delicate executions may be obtained at the above locations every day, from 8 A.M. to 5 P.M.

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Plates—Scovill, Chapman's and the different brands of French plates.

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"PACK'S PATENT PLATE HOLDER" and the "Bent Edge Daguerreotype Plate," in connection with it. An instrument is sold for seventy-five cents, which every operator should have on his own plate. The holder is a desideratum, and only requires to be used on the plate. It is so constructed that it will hold the plate through all the stages of cleaning, buffing, polishing, coating, taking the picture in the camera, and finally, mercuring with great accuracy. During the whole process the plate need not be touched by the fingers, and does away with the use of the towel, &c., &c.

The prices for the holders are $1.00—quarters, $1.50—half, and whole size.

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American Instruments, Roach's make, warranted to be superior to any yet made in the United States. They work with sharpness, and all persons purchasing can test the high priced German Coating Boxes, Flint Glass Jars, etc., and air tight air tight.

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For Daguerreotypes, a new article, for sale by SCOVILL MANUFACTURING CO.

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STOLEN from the door of Clark Brothers, 205 and 203 Broadway, one full size Daguerreotype View of a GOTHIC COTTAGE, on the steps which can be seen a lady, two or three boys and a dog. Any person returning the above description, or giving information where it may be found, shall receive the above reward Oct 16th.
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CASES.—My cases are exclusively of my own manufacture, and embrace a variety of new and beautiful styles of embossing, while great attention is paid to making them a good article. My prices for the various styles will be found to be very low; but I ask for a reputation more from their quality than from their low price, being convinced from practical experience as a manufacturer, that nothing in the Daguerrean business is truly cheap but what is good. Among my assortiments is comprised every style, book form, inlaid with pearl, Turkey morocco, or otherwise.

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The proprietors of this Gallery would inform the public that they are at all times prepared to execute the most correct, faithful and life-like Daguerreotypes. Lithographs put up in all styles of Art.

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For this article on Daguerrean Photography, the author has done much to advance the Daguerreotypist. Our readers will peruse with interest his preceding article.